



ARRHYTHMIA





WE ARE ARRHYTHMIA

FEATURED MODELS

Sean Fonto: @fauxfontno

Stevie Foxley: @steviekilledhim

Gabriella Molina: @Gmolinavll

Mariluz Guzman: @themariguzman

Bernie: @bernie_bisoux

Ki: @gothtarrare

Luna Fulk: @bellalunafulk

FEATURED ARTISTS

@Nyasissac

@sieannaphoto

@Judwomack

@ryesphoto

@aheartshapeduterus

@myeklanderson

@extrafilmphotography

@sixteenstormsphoto

@_a.photography....

@insidioustudios

@egetutya

@cakeycaprice

@trejondangelo

@paigenehmzow

@_kaitlynkrueger_

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PRODUCTION: Roan Hesse

CO PRODUCTION: Hande Degirmenci

ART DIRECTOR: Hande Degirmenci

CO ART DIRECTOR: Cassidy Hicks & Madeline Paradis

GRAPHIC DESIGN: Hande Degirmenci

GRAPHIC ART: Berk Ozcan

ASSISTANT 1: Cole Grodzin

ASSISTANT 2: Paige Nehmzow

DIGITAL TECH: Roan Hesse

LOCATIONS: Chicago, IL

ABOUT ARRHYTHMIA

Arrhythmia's mission as an artist and student-made magazine was to begin dismantling the concept of what nude photography is and what it can be. This project was initially inspired by experimenting with (still) taboo expressions of the human form while also hoping to stray away from the repetitive nature of Playboy centerfold images.

The majority of the nude images included in this magazine were produced using a 4x5 large format camera, with backups being documented on medium format (645) film and full digital sensors. Initially, this magazine project was started as part of an independent learning the techniques of view camera motions, but it became an exciting project being able to meet strangers and collaborate with them over something as sensitive as the human body. Further collaboration can be seen in the graphic design, printing, and social execution of this project. All the team members have come aboard on their passion for art & photography, realizing and making this magazine possible.

This magazine features experimentation in "editorial" photography, aiming to redefine not only the relationship that is held between the photographer and the model but also the public's discussion around the natural human form. We welcome anyone who wants to model, design, or participate in the discussion around nudity and the body, as we break down what presenting individual and personal vulnerability means in a public context.

For inclusive purposes, artists from around Chicago (and remote parts of the globe) have shared their work to be submitted to the magazine. There was no topic or theme, just an open call to any and all visual art. As most of us are young and/or emerging artists, it's important that we use any platform that we can to elevate the exposure of other artists around us. We believe in the equal access to art and that its cultural, spiritual, and emotional impacts should be experienced by all. All the featured artists' instagrams can be found on page 3. We highly encourage you to check out and support their work beyond what's been submitted to the magazine.

For "testing" and "experimental" purposes, the majority of the nude photography will remain unedited. This is because we don't have enough time to do all the dusting, balancing, and touch-up when there are mainly one or two people working on this magazine at a time. Thank you for your understanding and support. We hope to improve our quality!

A STATEMENT ABOUT COLUMBIA COLLEGE CHICAGO

submitted by anonymous Columbia students
April 2023

In producing this magazine, our personal projects, and our course work, there should purely be passion and curiosity, where instead, we are met with mitigation and restriction.

It should first be noted that we hold immense gratitude and appreciation for the privilege we have to be receiving a higher education. But as the cost for higher education has doubled in the 21st century, with the standard cost of a public 4-year university in-state reaching +\$25k, the quality of education and the resources available to us should be pretty damn high. Granted, CCC is a private college in the nation's third biggest city, so a higher-than-usual expense is to be expected. Post-pandemic, Columbia raised it's tuition 5% 2022-2023, is raising tuition 10% for 2023-2024, and ANOTHER 10% for 2024-2025. A 25% increase in tuition in a two-year period is a rarity, but discounting the fact that tuition increase was paused for 2020-2022 due to the COVID-19 pandemic, is no one upset by this? Though some of the student population has parents' able to pay for their education entirely and others have FAFSA & scholarships covering them completely, the rest of us are in a mix of those two categories. We still have to scrounge for money to pay our tuition, working multiple jobs or taking out loans that will indebt us for the next 15+ years. Surely, all of this is worth it. Counselors have told us time and time that even though its expensive, its like "an investment" for your brain, similar to how you might invest in a car or a house. But do you invest in something that's not worth it? For most, we wouldn't invest \$80k+ into a car or something that we couldn't afford, since afterall, most of us are only 17 or 18 as we enroll into college. But some might also be attracted to the benefits offered, such as a facility access, student services, and the quality of education overall?

Budget cuts. Those two words usually come with devastation, unless it's in reference to something such as CPD's annual budget. Since the ending of the pandemic in 2022 (for Chicago, USA at least), we the student body started to experience the strain of our college's funds. Initially it was small, some services and facilities closing an hour earlier, and student worker hours being reduced. In fact, Student Employment, the department in charge of overseeing all on-campus student employment, nearly went bankrupt in early June 2022. Workers there, promised 20 hours and a job over the summer, had their hours cut to an unsustainable wage due to the department heads' budget mismanagment. Situations like this have become increasingly common, where students are ultimately the ones to pay the price for the mistakes made by those who manage our school. Facilities have begun to slowly shut down earlier and earlier, where late night or even 24/7 access is assumed for the price students are paying, isn't promised. Students can expect to use the resources, equipment, and spaces needed to complete both class work and personal work on a 9am - 5pm basis Monday through Friday, sometimes until 8am - 10pm for select facilities, and few open on Saturdays.. How are we expected to complete our work when we're often in class or working on/off campus during those hours? Facilities experiencing increased budget cuts are unable to pay current staff for extended hours of operation, nor are they able to take a larger sum of staff member onboard since that money "doesn't exist". We'd like to call bullshit. Despite being a non profit organization (NPO), the lack of transparency is frustrating when it comes to wondering why we're paying for so much but are receiving so little. Seemingly, those of us writing this agree that the access to



resource and facilities during a global pandemic was greater than it is now. Budget cuts have also been a reason why critical program courses, such as Motion Capture, Production Design, Directing III, disappearing from the reach of students enrolled or aspiring. Columbia, where is our money going? Not only are we a major factor into why this school is operational, we are also a power and a voice. We need to collectively demand for more administrative transparency, we need to demand for more support and resource access, and we need to demand an evaluation of the people in the Board of Trustees who have made decisions that has gotten us here in the first place. Though no school or institution is flawless, some critical changes need to be made to ensure that the next decade or two in student loan repayment were actually worth something. We should be proud of where we went to school, and advocating for its excellency, but if you've met any Columbia student and asked them how they like it, you'll know there answer is disappointing and unenthusiastic. Its no wonder why we've lost over half our student body since the early 2010s. It's time we wake up and start to question these things before more of us indebt ourselves to Columbia College Chicago



**ARE YOU
INTERESTED
IN BEING
A MODEL**

WE NEED YOUR SUPPORT

**MODELS AND
PRODUCERS
WANTED**

**FOR MORE INFO
CONTACT @BONES.BE.SPOOKY
ON INSTAGRAM**





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ARTIST FEATURES

NYIA SISSAC



*If I go,
would you notice*

© 2022
Film & Digital
Photographs

Nyia Sissac is a photographer based in Chicago IL. Working with portraiture photography, she documents and tell a new definition of Blackness. Each photoshoot that Nyia works on is planned out with full details and concepts to tell a story.



NYIA SISSAC

SIENNA ROWE





Stripped Series, 2022

SI E A N N A R O W E

JUDSON WOMACK



RYESPOTO



Caught in your web (2022)
Cyanotype





RILEY VALENTINE

Riley Valentine is an analog artist based in Chicago, Illinois, originally from Kansas City. In her work, Valentine explores Divine Femininity in its historical, individual, and internal incarnations. Utilizing a variety of analog and contemporary techniques including still and motion picture film formats, Valentine incorporates the patience, versatility, and attention to detail that these highly capable mediums deserve. The practice of honoring the sacredness of femininity is Valentine's purpose, and she is proud to demonstrate artistic precision within each grain.

*Bennie in the Blue Room (2023)
35mm Slide Transparency*

KAMPYK PATE



MICHAEL ANDERSON



A Moan (for joy) (2022)
Protestic Object (cardboard, yarn, gesso, matte medium, inkjet prints, heat pressed childhood images on organza, hand dyed indigo fabrics, found floral pajama pants, white lace, thread)

Forgive me for I am Tired (Series, 2022)

Digital photography

[The rest can be viewed at sixteenstormsphoto.art]



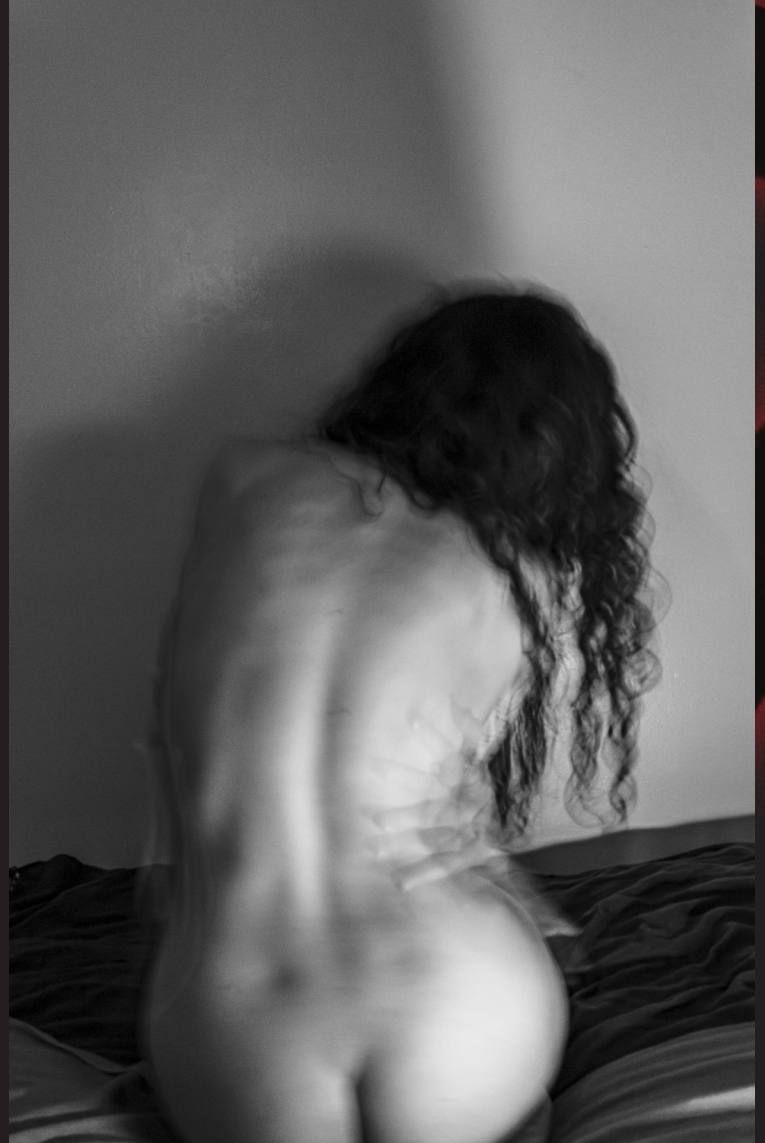
CAD E STEENSON



"Forgive Me, For I Am So Tired"

is a photographic project about how America's culture of overwork is leading to a nation of people who are exhausted, stressed, and depressed. Through photography, I capture the physical and emotional effects of overwork and the lack of rest, and bring light to this issue.

ALINA PAUL CASTANON



A woman's body is constantly under a level of scrutiny. It must look, bend, feel and taste a certain way, created through hundreds of years of a male-oriented society, influenced through their gaze. For a woman to touch her flesh in any aspect outside of the set sexual gaze of gratification for the viewer is immediately considered a shameful act, these explorations performed behind closed doors and typically feelings of humiliation. Through this, our

bodies become something to hide through layers of horror and disgust. Why is a woman's body viewed as inherently sexual just for existing in its own form? This is a question women have tackled throughout the generations, their daughters being met with even more intense levels of judgment from outside eyes as this gaze evolves into the mainstream narratives of modern day.



Through the art of self portraiture I strive to
combat this narrative, inviting you into the
bedroom as a witness to the gritty exploration
of my own form.

*A woman's relationship with her physical form,
a sequence (2023)
Digital photography*



INSIDIOUS STUDIOS





Ghost of a beauty (2022)
Polaroid scans





EDGE TUTYA

"Sip Sak Photography"

2021

Digital Photography

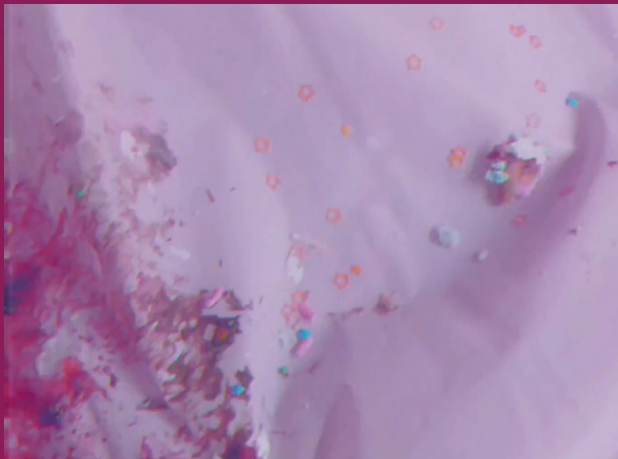
I want to share with you the meaning of walking down the street feeling safe. For many LGBTI+ individuals living in Istanbul, being visible in society is a fundamental right, including on the streets, schools, hospitals, and workplaces. However, the reality is that they often feel anxious about being visible, and it's essential to understand why. In Turkey, being a visible LGBTI+ person can create significant challenges to one's self-confidence. Many visible LGBTI+ individuals in our region are hesitant about making eye contact with people on public transportation, and when subjected to discriminatory attacks, they are left to stand up for themselves and fight alone, without support from society or the ideological apparatus of the state.

That's why my work, "Şip-Şak Photography," holds a special significance. It refers to a rapid method of taking passport photos for urgent needs. When I chose this name for my photography, I wanted to convey a message to all my LGBTI+ friends who feel like outlaws on the streets, rushing to find a safe place while feeling scrutinized by people's sharp glances. My goal is to help them quickly and urgently escape from society and feel safe.

I would like to express my gratitude to all of my model friends, who never give up their individual struggle against homophobic attacks, and to all other LGBTI+ individuals who do not hesitate to make their existence visible in one of Istanbul's most crowded yet now unsafe areas. These photographs were taken with the aim of raising awareness about the challenges faced by the LGBTI+ community in Turkey and to encourage society to support their struggle for visibility and acceptance.

Farewell, Chicagoans.





CAPRICE

Caprice explores the social constructs of femininity, juxtaposing the endearing qualities of childlike cuteness to the gruesomeness of life; leaving the viewer feeling awkward and uncomfortable with the dichotomy of pinks and fluffiness wrapped around the violence of chaos and rage. Caprice's art is based on their own experiences, utilizing an organized chaos-

the intentional vomiting of their thoughts in what may appear random and haphazard, but is deliberate and purposeful-to tell a story through creepy cute depictions. These personal experiences range from paternal abandonment, rape, mild psychosis, depression, fear, pain, and anger.



Eating from the inside out.mov (2023)

Scan to watch their video (18+)
[blood and cutting trigger warning]

TREJON

Selective Vulnerability (2023)
Trejon D'Angelo
35mm Film Negatives



As one day bleeds into the next, I evaluate my patterns of selective vulnerability.

D ANGELO



PAIGE NEHMZOW





PAIGE NEHMZON

KAITLYN KRUEGER

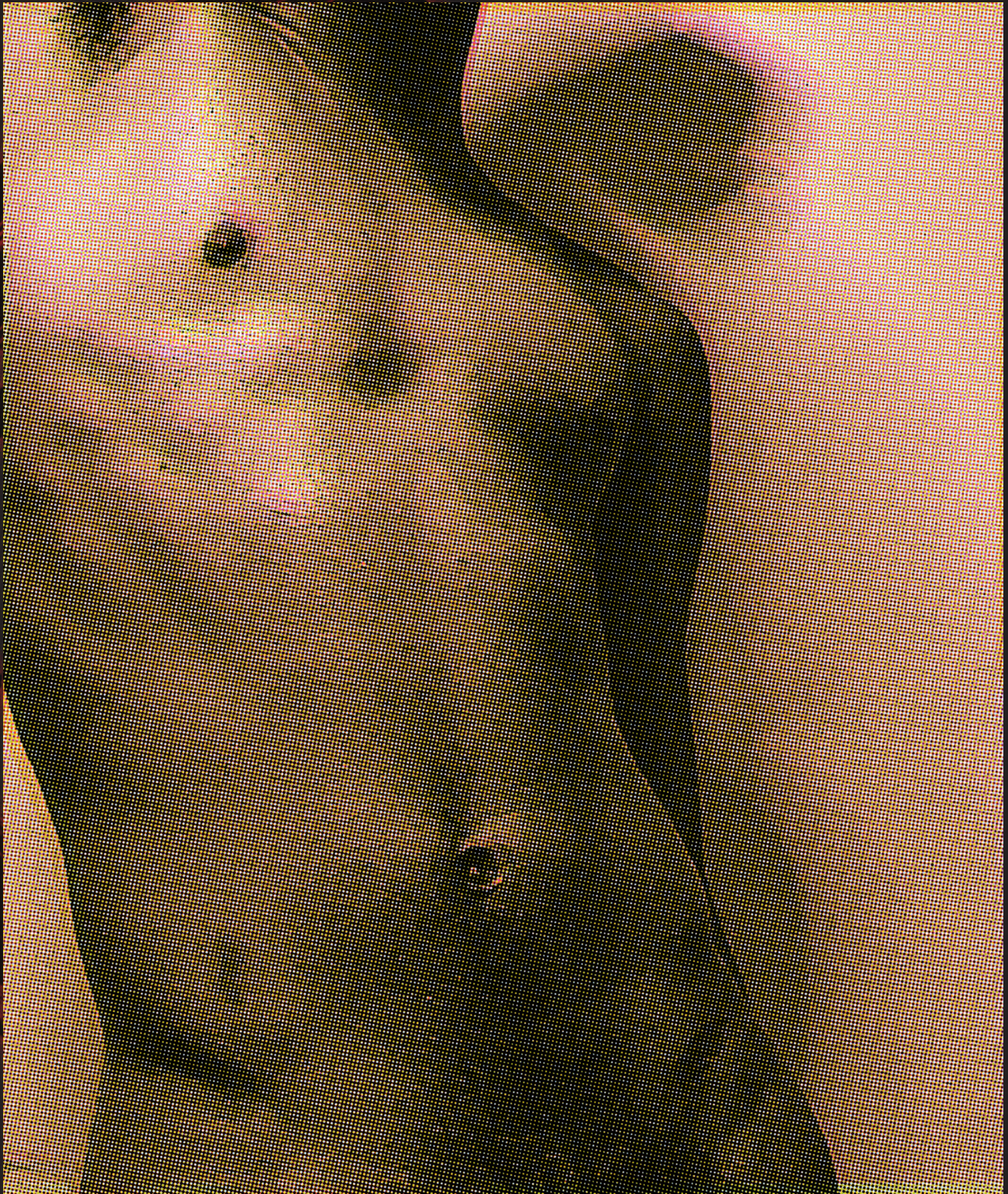
"Entitlement" is a critique of the prevalence of sexual aggression towards women, AFAB, and feminine-presenting people within the United States. Portraits of people who have faced sexual aggression in their life are covered in a layer of red encaustic. The final presentation of this project is a viewer-led interactive piece, where viewers are allowed to scratch off the cover with a variety of tools, revealing the portrait underneath. The act of the viewer and the artifact leftover serve as a visualization of the everyday violation and entitlement to our bodies.

Entitlement (2023)

Inkjet prints under paraffin wax
& acrylic paint

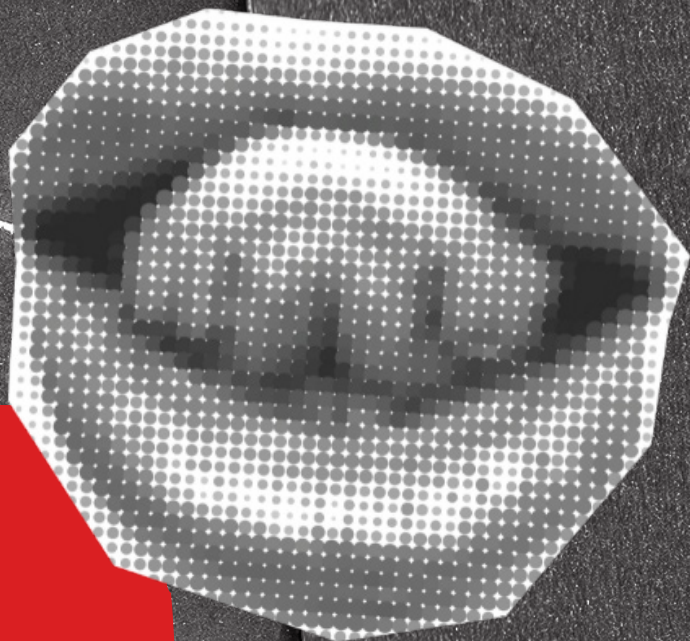






Anonymous submission









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STEVIE





GABBI E







NARI











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SUPPOR

ARFIS

FOR
NILES
AND
NILES

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First paper edition May 2023

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